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# **JOURNAL OF THE AMERICAN SOCIETY OF PROFESSIONAL GRAPHOLOGISTS**

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## **PURPOSE OF THE JOURNAL**

- To present theoretical and research papers in scientific graphology according to academic standards.
- To create a forum for helping graphology gain a wider academic and professional audience in America.
- To provide an exchange with the international professional graphological community.

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## MOTIVATIONS AND COMPENSATIONS

*Madeleine Blanquefort d'Anglards*

**ABSTRACT:** The motivations and compensations of individuals are identified using different typologies and psychological guidelines. The handwriting expresses a synthesis of gestures: the writer draws his individual quest of his objective. Graphic descriptions illustrate writers' unique needs, subjective drives and efforts to restore balance in their personalities.

The subject of motivations and compensations had been the starting point of a book I wrote in 1994. Today we shall look into only a few aspects. This approach, which enables a synthesis, is positive and humanistic, has emerged as a result of my professional work as a consultant for firms and headhunters. It shows the dynamics of the personality in its capacity to invest itself and to progress, and thus, the possibilities of evolution and realization of the individual self.

Motivation is a key word nowadays, which covers the notions of needs, interests, striving, drives and motives. It triggers and maintains the force towards a project, and organizes it to attain the object-goal, which is synonymous with satisfaction and self-fulfillment.

Compensation means nowadays repairing and restoring balance, whether it be of an imagined or real inferiority. For both motivation and compensation, what counts is the driving power generated and its directions towards or against the object. What distinguishes them is the origin of the energy, one being more natural and the other triggered by inferiority, which influences the energy's intensity, coherence, quality and its duration.

We will examine handwritten gesture in its direction and structure; then identify the expressed deficiencies (what is missing) and avidities (first needs or desires), by using the different typologies and psychological guidelines. After, we shall examine a short professional case.

### STUDY OF THE GESTURE

"Do not think, just watch."

This is Ludwig Wittgenstein's advice in his book *Philosophical Research*, which can be used by the graphologist who looks at the writing as a snapshot of the



writer. The parallel with the mime-show is immediate, the mime telling his story with gestures and facial expression. Montagne wrote: "tout mouvement nous decouvre" (each movement reveals us). As the mime-artist chooses his movements, emphasizes some and limits others, so the writer adds to the model he learned, or suppresses, or refrains, giving information about his progress, drives, self-preservation, confidence, authenticity, submission...and so on.

We know that the gesture is a modality of movement. By its strength, its rhythm and the forms thus created, it expresses a more or less avid need, degree of motivation, optimism, natural or forced dynamism, broad scope of restriction. We can name a few motivation-gestures such as: exploration, acquisition, accumulation; construction or constraint; fear or obstruction. The mime-scriptor (writer) can show off, discipline himself, hide or flee. He draws on the paper his individual quest of the object: his material and social desires, his values, his ideals. Each one's writing records each need, for as St. Morand says: "l'écriture est démarche expressive de l'être." (Writing is a progressively moving expression of the being.)

Let us observe the gesture and avidities expressed in Figure 1, a woman, age 50, high school graduate, a journalist, and Figure 2, an American woman, age 30, degree in French, an assistant in a head hunter's firm.

With both handwritings, there is an invasive layout, with inflated, coiled, rolled-up loops. White spaces are embraced in ovals, shut in or are created by sudden stops in movement, particularly in Figure 1. Both samples show lively, dominating and confident mime-scriptors. These gestures come from their needs for extraversion and self-assertion. The writers' needs determine their means: they attract and grab the object to construct their secure nest, to determine their values. There is little ability for opening, listening or being sensitive to nuances, but there are restraints and evasions which show a calculated attitude compensating for self doubt which is not apparent in the behavior. This is expressed by light, dry pressure and left slanted, narrow letters. Both women have an extroverted, lively attitude, but they both control the exchange and eventually manipulate others when necessary, or if their security is at stake.

Figure 3: a young woman, age 25, who has achieved a high level in law studies. The chosen gesture here is a stiff elongation, firmly controlled and defended. She seems to walk with stilts and have a stiff collar; all this forces her to keep up-right, elbows turned inside, with a taut staccato rhythm and narrow gestures. Spontaneity is banned. This synthesis of gestures evokes an essential motivation: to submit and live up to a proudly decided and defended ideal. The entanglements and the irregular white spaces point to difficulty in situating herself, in compromising and in enjoying "joie de vivre." The objective of her reigning in her impulses is to achieve quality and perfection. Because there are again excesses in the writing, we may assume there is a need to compensate for an intimate feeling of dissatisfaction or inferiority.



comment tu fais croire  
que la suite existera et  
que nous continuerons  
à trouver des terrains de

Figure 1: 50 year old woman



Chère Madame -  
 Veuillez trouver ci-joint, comme convenu,  
 les documents nécessaires pour  
 l'analyse graphologique (tangents pour  
 le nom propre de Responsables Verts)  
 de Mlle. L. D. Sincères salutations,  
 Merci!

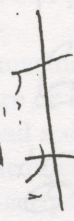


Figure 2: 30 year old woman



venue w' a vraiment fait la culture  
 du u' est pas qu'une de faire q' u' être  
 d'anglais: la cérémonie a vraiment du être  
 magnifique.  
 si non je me suis vu du drôle  
 à l'anglais.  
 So vous  
 bonne vacances. Je suis  
 tout à fait  
 avec vous

Figure 3: 25 year old woman



## SECOND STEP: THE USE OF TYPOLOGIES AND MASLOW'S SCALE

We have looked at the gestures and will now see how the temperaments and character traits of these writings are linked to a Freudian stage of development and the way the writings are laid out with emphasized or reduced zones. These observations enable the graphologist to discern the tendencies and the motivational constellations for each of the writings.

Figures 1 and 2: The writings present Hippocrates' Sanguine Temperament; there is strong orality and dominance of the middle zone in spite of the extensions in other zones. All this expresses optimism and self-reliance which go along with an eagerness for life, need of social contacts, desire to communicate, and to settle comfortably in the tangible present, with apparent certainty.

Figure 3: Here is the controlled, inhibited movement of the Nervous type who intellectualizes and rationalizes; with the narrowness and darkness of anality; the upper zone is enhanced by important phallic superelevations and sticks provoking entanglements. We thus conclude she has a need to perform in her sphere, demanding an exceptionally high level from herself to correspond to an unfailing and worthy image. This aim prevails, thwarting the expansiveness of the total personality as such; it complies to the ideal of a guiding image, model and criteria of belonging, and submission to a dominant Superego, imposing great sacrifices and renouncements of the pleasure principle.

Figure 4 is another stylized writing, but less rigid: woman, aged 40, with a degree in foreign languages. There is roughly the same big dimensions as Figures 1 and 2. It occupies a lot of space, without organizing it. Inflated gesture, open letter forms and arcades create an apparent structure which is neither firm nor clear. There are inflated but widely open ovals, collapsing letters and a floating progression with letters very close to one another. She is lively, smiling, speaks easily. She is molded by the exterior ambiance, to use her capacity of seduction; she expects from the outside world, whereas the two first writers are active in their grasp. Here the symbiosis between her and the outside world is only apparent. It is a veneer of an imprecise inner image and identity. Her center of gravity leading to acceptance lies in the way other people look at her. She concentrates in caring about her social character, behaving as others expect her to do. Through anxiety she denies herself the right to make different choices. She is a very efficient and assured sales clerk in *haute couture*.

These samples all have the important Persona components, with a dramatic demonstration, or "monstrative" function, as Anzieu calls it. He is the creator of the concept "le Moi-peau," the "skin Ego," an envelope of the person in the proper and figurative sense. The motivations here depend on the strength and resistance of the envelope and its needs and modes of exchanges with the outside world. In these writings the field of consciousness is rather narrow or voluntarily limited. The motiva-



Cheră Madame,  
 Vă scriu aceste câteva  
 liniuțe pentru a vă  
 informa de ce încă  
 nu am acceptat  
 decizia de a mă  
 muta la domiciliul  
 al părinților mei.  
 Eu nu sunt încă  
 în măsură să  
 suport  
 responsabilitatea  
 de a trăi în  
 familie.

Figure 4: 40 year old woman

tions are egocentric, which is understandable, as they should nourish the Ego and thus help in its development. But there is no dialogue with values of other people; from these gestures we deduce preferential needs.

Now let us use Maslow's scale to focus more precisely on the individual needs. He studied the chief psychological needs common to all of us, but their manifestations and intensity are totally personal and individual. These needs are for security, for belonging, for recognition and self-esteem, and for self-actualization. Again, the mime-scriptor expresses each of these needs, with individual nuances, interferences and attempts to restore balance.

Figures 1 and 2: Here the writer's energy is oriented towards choosing only what will prove to be useful for them. The energy is also directed toward reinforcement of the means they use to attain their goals. This points out the need to achieve security and belonging. Being part of a chosen group both helps the ego to structure itself and gives it an opportunity to enhance some aspects of its individuality.

Figure 3: The writer wishes to preserve security as well as to improve self-esteem, through others' approval and recognition, and self-realization. Because of



this, she sets high ambitious, and exceptional goals; yet she wants to keep belonging to her given group all the same. Because of all this lack of real freedom, the personal cost is high.

Figure 4: The writer adopts a stereotyped behavior according to a strong guiding image which satisfies her social character in her surroundings. This need for security and belonging blocks any evolution. The force is used more as a counter-investment: censorship and repression manage to build an apparently adapted persona and behavior, but the inner emptiness does not provide the resources when she is in difficulty.

The graphologist looks at handwriting as he would watch the mime. Each story is told in gestures by the mime. The scriptor is unique, for each ego has his own story, his emotional past, and his own internal authorities, as Fromm calls them. Hence, in our quest of motivations, I would like to stress the importance of subjectivity with a favorable connotation, whereas often it has a negative one. The scriptor sees subjectively. We must look for its manifestations in the writing without judging at face value, for subjectivity is the key to narcissistic satisfaction, leading to its implication in an action. It is a centralizing force. Want, a driving power in psychic life, is subjective, as essential desire is subjective. The "good object" to assimilate is subjective; this is why it nourishes the ego and helps it to construct itself. For each one of us, values are subjective, so are our concepts about happiness. Will, which mobilizes and keeps up the force, is subjective.

We have seen a few examples of Narcissus' quests, what motivates them. They are more or less satisfied with their image; it sometimes upholds them, other times it is a screen. We shall now see some other personalities. They rival with Prometheus who breaks out of his bonds and launches out with immoderation and pathos; they are stimulated by their subjectivity, their wants and their projects of restoration-compensation. These types are not always aware of the roots of their dependance but they decide to overcome them. Inferiority feelings and dissatisfaction produce stamina, a need for performance and for complementary assets to be found in the outside world. It is an everlasting quest of what is exceptional and goes far beyond what satisfies the common lot. Off they are, up they go, as Nashbitt says in *Megatrends*: "trends like horses are easier to ride in the direction they are already going."

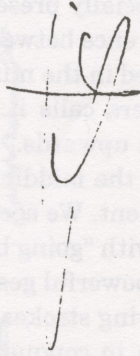
Figure 5: Female doctor, age 36, a very small figure, but a great alpinist; written in felt-pen and blue ink. The gesture here expresses enthusiasm and exaltation, exaggeration also, with a prevailing dynamic movement in the climbing line, strong horizontal axis with simplified forms, dominantly connected, accentuated finals, and lively spacing of black and white.

There is the forceful energy of the Bilious temperament with a willpower to conquer one's goals. It shows phallic motivations of assertion in defying extreme conditions and difficulties, quest of performance, independence, and authority (over a



ma signature, dans son ouvrage  
Motivations et compensations.

En vos saluant bon courage pour la fin  
Veuillez croire Monsieur, en l'assurance de vos  
Sincères respects.



Le Travail —  
un peu plus de travail, d'intérêt  
de reconnaissance des valeurs, les valeurs  
humaines avant tout.

Figure 5: 36 year old woman

Top—written in light blue ink

Bottom—written with a felt pen



team of six people.) All this leads to the growth of the ego in its expansiveness as well as its expression of power and fame.

According to Maslow's scales, she overlooks the need for security, a protecting and hindering need, just as she overlooks the need for belonging in its demand of submission to ordinary common values. Especially present are: the need for self esteem as her simple flowing writing shows coherence between her values and how she actually lives. Search for recognition is reflected in the numerous signs of excess; they also express her need to "confirmed" as Rogers calls it. This synthesis also illustrates Adler's "psychology reaching from bottom upwards." Excess shows her need for compensation of an irregular self-confidence: the middle zone is often undefined thread; structure is often carried away by movement. We see here the essential need for self-actualization which is synonymous here with "going beyond" and "reaching out" for it; force under tension towards the set goal, powerful gestures, spread out propulsion but well kept line trajectory, dynamic "P"s, flying strokes and signature with big capitals.

She was the first French woman to conquer Mount Everest; she then conquered all the major five summits of the five continents in a row. What can she conquer now? That is one of her problems.

Figure 6: Man aged 38; university teacher in philosophy, now a writer.

These two writing samples are, first, a draft for a manuscript and, second, a letter in which he controls his movement to shape his words more clearly than in the manuscript. The signature (not shown) is strong, concentrated with firm verticals.

The force is effervescent and centrifugal with over-taut stretched thread. He manages to connect all directions, all zones, propelling himself forwards: dissatisfaction generates exaltation, an "urge to" go beyond, to flee from present and self into the realm of ideas, concepts, the exploration of what is infinite and absolute. His choice of object is subjective, his concepts are subjective, passionate; he overlooks everyday concerns and uses his own weapons: sharp thinking and imagination, wide field of consciousness, resolute will-power and combativity. His writings and reasoning are very clear, backed up by acute analysis and precise references. He is a committed philosopher and writes on ethical problems, existential and social matters. He acknowledges childhood sufferings which he compensates for with creativity; his work brings him unification and a new identity. The threats of suffering and pessimism remain. Prometheus is here a brother to Sisyphus.

In Figures 5 and 6, the "I" is more developed than the social ego. They both develop their inner potentialities: assumed independence, self help, personal skill, personal discipline, personal responsibility, all these qualities being now a must to reach self-actualization. It is when they are the most individual that they are the more universal.



"L'Université en 580) : Son université (1971/12) -  
 choisi universelle hétéro-  
 réales " 11, 12, 456) avec  
 fait, et le ~~par~~ univers  
 intentionnelle, je ne pensais de sa  
 enlever à - vint, également, deux fois  
 plus près au hasard, qui s'épient exiles  
 que par moi : brailles ou université...

Figure 6: 38 year old man  
 Top: draft Bottom: letter



### A PROFESSIONAL CASE

We have now four writings of a team in public works. We shall see how the fact of determining each one's motivations helps them to fulfill their needs, and should help in their successful management. In professional life, motivation is at the tangential point between social and individual, for as long as the individual sees his benefit, he gives his contribution.

Figure 7: Young woman, aged 25, studied biology for two years and is now a program analyst; written in light blue ink, close to the school model. The gesture is firm in its structure of arcades, with left slant, dominantly connected: there is determination to be constructive, respecting quality, rigor, precision. The need for security and belonging prevails. There is a need for recognition of her efforts to be encouraged and supported. If these needs are not taken into account, her pride and her voluntarily hidden subjectivity for self-protection appear. She will finally quit after a discussion with her hierarchy, wounded at not having been defended and encouraged enough.

Figure 8: Man, age 32, an engineer in organization and project management. His motivations are orientated towards a search for quality and spotless perfection. His achievements must be emphasized with a big signature (not shown) stretched between two lines, different from the controlled script of the text, as well as his capacity for discipline, neatness and method. He wishes everything to be clearly defined, and assumed by the person responsible for it. He wants his qualities of effort, moderation, self-control, clear communication, setting an example, professional awareness, and objectivity to be recognized. Pride is a stimulant. His manager must motivate him and give him targets to reach. He must be given specific tasks, the results of which can be judged later as a positive reflection on him.

Figure 9: Young man, age 24, just finishing his training in a business school. He first applied for a job as a financial controller. Instead, he was offered a position in sales in the same firm. As the writing shows, he has entrepreneurial qualities, high-powered energy, need for progression, goal orientation, and strives for self-realization: a big rising signature with loops (not shown) and firm projected strokes compensates for the sudden disturbances in other categories. Self confidence relies on positive short-term results. He works with a fighting spirit and spirit of self help. To maintain his motivation, he must be given the opportunity to increase his knowledge, training responsibilities and autonomy. His energy must be channelled with a clear understanding of his aims and means.

Figure 10: Man, age 40, self-motivated sales manager. It is an intense, decisive but controlled writing, with a good distribution of black and white. He is always eager to progress: to undertake more, to be responsible for higher goals, to be his own master, to make decisions. To maintain his involvement, his manager must try and keep him



des prétentions annuelles se situent entre 10€ et 15000 francs.  
 Je me tiens à votre disposition pour vous communiquer toutes les informations complémentaires que vous seriez susceptible de me demander.  
 Je vous prie de croire à l'expression de mes sentiments respectueux.

Figure 7: 25 year old man

Je reste à votre disposition pour tout entretien préalable qui vous permettrait de mieux me connaître et de mieux cibler le poste qui correspondrait à mon profil, restant ouvert à toute proposition qui m'ouvrait d'autres horizons.  
 Je vous prie de croire, Messieurs, en l'assurance de mes sentiments les meilleurs.

Figure 8: 32 year old man



le dynamisme de votre société et  
 la place prépondérante qu'elle a su  
 prendre sur son marché, intéresse  
 au plus haut point l'étudiant en  
 gestion financière que je suis -  
 j'achève, en effet, cette année mes  
 études à l'  
 cette école a pour vocation de former  
 en 4 ans des cadres en leur inculquant  
 un enseignement tant théorique que  
 pratique -

Figure 9: 24 year old man

patient by making the most of his contribution and his suggestions, and by letting him participate in strategy, thereby sharing in some management responsibilities.

### LACK OF DEFINITE MOTIVATIONS

This last example will illustrate the lack of definite motivations. Figure 11 is irregular in all categories. Poorly structured, it does not result in an inner rhythm and has poor legibility. It is individualized, with discrepancies: open letters, thrown sticks and aerals, conflicting directions. The writer is a brilliant man, aged 35, but one who cannot make choices: he lacks landmarks and does not have a clear concept of his psychic, sexual or professional identity. He refuses the hegemony of family and institutional values; he refuses authority in general, which he himself cannot impose. He either protests or lets himself be mothered.

Culture, all that concerns opera, is a shelter and prevails on reality principle and life.

We can see general uncertainty and disintegration of the personality in particularities rather than an enlargement of the ego, a constructed identity, or even the manifestation of a genuine idiosyncrasy.

This is a clear illustration of Seneca's phrase showing the absolute need for motivation and a conclusion:

"There is no favorable wind for one who does not know where he is heading to."



Je tiens à vous confirmer l'intérêt  
 que je continue à porter à la fonction de  
 directeur commercial de <sup>0</sup> <sub>2</sub>  
 Des entrevues ultérieures avec M<sup>r</sup>  
 et, s'il en convient, avec certains membres du  
 personnel de la société, me permettront de

Figure 10: 40 year old man



4) Pas de définition véritablement européenne de l'écrit : drainage  $\rightarrow$  à  $\Delta$  dans 9 mots d'écrit  
 bin (écrit fleuve : modalités de concours ----)  
 5) les hups : les interhumanités / A dévaluer  
 sur niveau inférieur / écrivains  
 6) culture littéraire, les réalistes  $\rightarrow$ , beaux ? 3 mm

Figure 11: 35 year old man



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